

# American Art News

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## DUVEENS GET A REMBRANDT

Le Cousin Pons of Paris says in its issue of Feb. 1, just received: "We stated in our last issue that MM. Duveen had desired to export the Rembrandt they purchased from the Leboeuf Montgermont collection, paying only the purchase tax, as, since the picture had not been sold, it was impossible to figure the amount of the selling price."

"After fifteen days of discussion MM. Duveen were obliged to pay a surplus on the purchase price of some 12%. This was from 500,000 to 600,000 francs, because the purchase price was 'des plus coquets,' it is said, 2,200,000 francs."

"There are only especially (favored) strangers who have the right to export art works, purchased in France, and who can figure the tax only on the purchase price. Moreover, they are enabled to resell their pictures."

"However it may be, the exportation of the beautiful Rembrandt owned by MM. Duveen was permitted. The work is entitled 'Portrait of An Aged Woman, the Right Hand Holding a Binocle and Resting on the Book Placed on Her Knees.' It is signed and dated 1643."

"This picture therefore did not form part of our National Patrimony, in the judgment of the (art) commissions which open and close the frontier according to their taste, while they considered three mediaeval statues from the recent Royblet sale, as belonging to such patrimony. On what are based these judgments, without appeal?"

"For 55 years this Rembrandt, which is leaving the country, save for one 'fugue,' has belonged to French art collections. In 1777 it was in the Telley collection of Paris, in 1783 and 1788 it passed from collection to collection, but always remained in Paris, and in 1795 it was in the Calonne collection. During the revolution the picture 'emigrated' and in 1863 it was in the John Alnutt collection in London. Then it was bought by M. F. Nieuwenhuys and returned to Paris, to enter the Leboeuf Mongermont collection."

"We compliment MM. Duveen for having obtained their wish to export their picture. But we wish someone would explain to us of what our National (art) patrimony consists?"

## BOSTON'S MURPHY MEMORIAL

For once, at least, Boston has not waited for N. Y. to lead the way. No sooner did the news come of the death of J. Francis Murphy than the Messrs. Vose started to assemble the most comprehensive showing of this artist's work ever made and in just two weeks' time this memorial exhibition was ready and opened in their gallery. It is made up of 20 examples covering the last 30 years of the artist's life, and included among these are many of his most perfect productions.

Murphy was a rarely able interpreter on canvas of Nature's varying moods, and was content to produce his countless variations on a single elementary theme. This is seldom anything else than the interior of his native N. Y. state, the Catskill Hinterland, with low lying hills for the horizon, a scraggly bush or a clump of trees—felt rather than expressed, for his middle distance, and perhaps a shallow pool of water in the foreground, reflecting the pearly tones of wonderful skies. Everything else is silence, quietude and atmosphere. A deserted landscape, in one sense, for Murphy seldom introduced in his motifs the human interest. Rarely does one find a house or a barn and no animate figures relieve the monotony of his Autumnal still-life scenes.

What he sought and what he obtained more often in his smaller than his larger canvases was an expression of a single emotion—the transitory loveliness of a moment. The process of evolution from his early, more literal translations of the 80's to his later day canvases, where everything is subordinated to atmospheric envelopment, is clearly shown in the present group.

It has been said that Murphy was self-taught, that he held aloof from his fellow artists in his painting, and that he was untouched by European influences. This may in part be true, but there is a canvas in the present group, the "Meadow Farm," a canvas painted in 1880, which with its pearly fathomless sky, the contour of the heavy growth of trees at the right of the canvas, the luscious quality of the greens, suggests, at least, in mood and method of contemplation, the landscape of Corot, minus of course the latter's classical bent. This resemblance apparently disappears after this date.

## WOMEN ARTISTS ART AUCTION

On Wed., March 9, the National Assn. of Women Painters and Sculptors will hold, in the Architectural League Rooms, 215 W. 57 St., a one-day exhibition of donated paintings, sculpture and sketches, in any medium, framed or unframed, to be followed that same evening by an auction beginning at 8:45 p. m. The auctioneers will be the following:

H. Van Buren Magonigle, architect; Robert Aitken, sculptor; Harry L. Hoffman, painter; F. Luis Mora, painter, and Courtney Foote, actor.

To this auction will be invited dealers and the public at large.

The auction will be preceded by a dinner in the Architectural League Rooms at 7 p. m. at \$1.75 a plate. Reservations must be sent in not later than Monday, March 7.

Works are to be delivered at 215 W. 57 St. on Monday, March 7.

The committee in charge is composed of Lindsey Morris Sterling, chairman; Edith M. Magonigle, Jane Peterson, Elizabeth Ingham and Helen Sahler.

## SUFFRAGIST ART IN CAPITOL

Adelaide Johnson's statue of Susan B. Anthony and memorial busts of Lucretia Mott and Elizabeth C. Stanton, all subscribed for by women suffragists, were placed in the rotunda of the Capitol at Washington, pending acceptance ceremonies Feb. 15, and will be given a permanent place on the first floor of the Capitol. The action of the Joint Cong. Committee followed receipt by Senator Brandegee, chairman, of a letter from Mrs. Lawrence Lewis asking that the busts be placed in the rotunda for the presentation and acceptance ceremonies and then moved wherever the committee might direct. Mrs. Lewis acted for the National Woman's party.

Senator Phelan, of Cal., has protested to the Fine Arts Commission against putting the memorials in the Capitol. He maintains they are "bad art."

## NEWARK LINCOLN MEMORIAL

Executors of the estate of Amos Van Horn, of Newark, announce that they have accepted the design submitted by Gutzon

## ANNUAL PA. ACADEMY EXHIBIT

(Second Notice)

Following the first notice last week of the current 116th annual exhibition of the Pa. Academy, now on in Phila., a second tour of the galleries results in a satisfactory impression of care and discrimination in the selection of work by the jury and, what is so seldom seen in large shows, effective hanging of the works chosen. In the smaller Northeast Gallery, I, for example, sometimes known as "The Morgue," there is a group of some 20 works by distinguished painters, of landscapes, mainly, in which quality of atmosphere, subtle tonal ambience and subdued color, combined with harmonious juxtaposition of canvas, lend to the room a charm it has seldom possessed. Here are three beautiful landscapes by the late J. Francis Murphy, lent by Messrs. Joseph S. Isidor and William Macbeth; "December Sun," by Leonard Ochtman; "The Passing Year," by Guy Wiggins, and "Stormy Sea," by Emil Carlsen. Notable landscapes in other places are "Sunny Brook, Winter," by Hobart Nichols; "Mount Lovewell," by Chauncey F. Ryder; "A New England Town," by Carroll S. Tyson; "The Abandoned Quarry," by Paul King; "Moving Shadows," by W. Elmer Schofield and "The Road to Point Pleasant," E. W. Redfield. Charles H. Woodbury's "Green Wave" takes rank among the best of the marines for prismatic color of wind driven, sunlit spray and the heavy dark blue sea surging into the "Mammoth Cove, Calif.," is most effectively tendered by William Ritschel. Daylight illuminations of the figure and accessories posed inside of rooms, is skillfully handled by Joseph De Camp in "The Window Blind," by Elizabeth O. Paxton in "The Open Window," and by Frank W. Benson in "The Sunny Window."

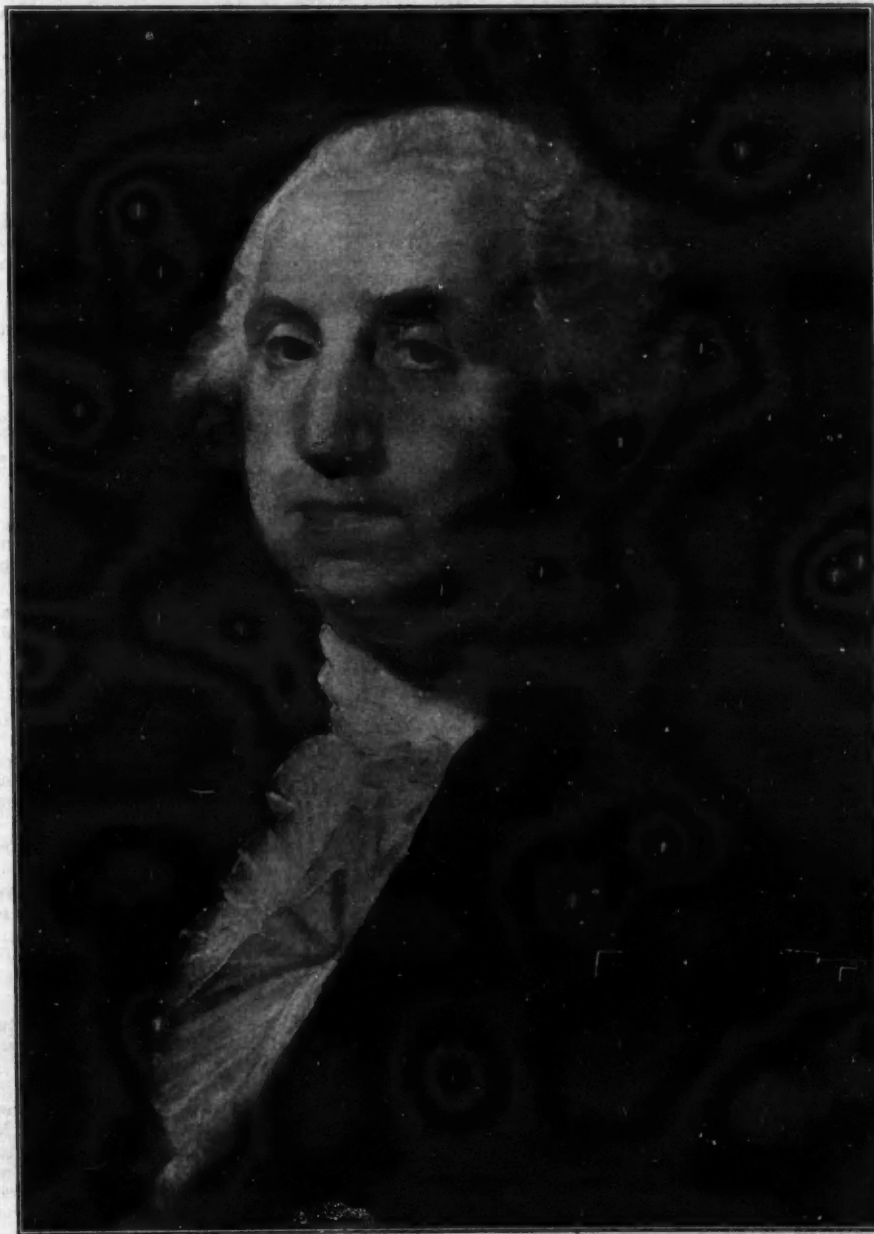
There is in the South Corridor a capital portrait of "Miss Catherine Wharton Morris," by William Cotton, lent by Mrs. H. S. Morris, and nearby an excellent painting of the nude by Henry R. Rittenberg, "Before the Mirror." Albert Sterner sends his fine costumed figure, presumably a Spanish "Dancer," Horatio Walker his rather enigmatical male figure, "Hippocrene," and Antonio Barone a charming "Lady with a Muff." Paulette Van Roekens is well represented by a somewhat similar subject, "Way Up Along Provincetown." As an animal painter G. Glenn Newell shows his knowledge of this much neglected branch of art in his work "Through the Birch Woods," and hanging on the adjacent wall is a beautiful plein air nude by Lillian Genth, "The Bather."

## Good Sculpture Display

The sculpture is, as usual, along the central corridor and about the rotunda and probably suffers somewhat by proximity with the paintings. A. Stirling Calder shows versatility and a fine sense of the sculptor's limitations in his "Naiad With Tragic Mask," noticed when shown in N. Y. last autumn. Bessie Potter Vonnoh sends a number of her admirable figurines and Gertrude V. Whitney exhibits a boldly modeled figure, "Honorably Discharged." There is a fine life size portrait bust in bronze of Dr. W. W. Keen by Samuel Murray and a good portrait in plaster of "Lucian," by Nicholas Romano. Construction of animals is well exhibited in C. C. Rumsey's "White Bull," and in E. Kathleen Wheeler's Indian ponies in her group "Out West," and a delightful little figure is Nancy Cousman's "Baby Fountain."

## The Notable Landscapes

Among the notable landscapes should be mentioned Daniel Garber's "Tohickon," a carefully detailed work, especially good in aerial perspective and linear composition; Richard Blossom Farley's "Passing Cloud," admirable in movement of vapory masses across the zenith; the vernal greens of Elizabeth Wentworth Roberts' "Springtime"; the russet browns and tender blues of Elizabeth F. Washington's "Late Autumn," and John F. Carlson's "Forest Pool," most successful as a woodland interior. No one could accuse this jury of "Old Hat o' Phobia," as Mr. Vezin styles it, a broad catholicity has been its guide. A man known so long to the art world as William Sartain is represented by a delightful "Moon at Twilight," and George T. Hobbs by a museum interior flooded with golden light, "Objects of Art." One is reminded of Gauguin, his strange life and death in the South Sea Islands, at the sight of George Biddle's group of "Tahitians." There are good nudes by Carl J. Nordell and William Churchill. Still-life has its particular appeal in works by Hugh H. Breckenridge, "Italian Pitcher and Fruit," by Wayne K. Crumling, recently deceased, and by A. B. Carles, "Tulips." Paul Manship's bronze, "Auxiliary Sphere," excites much curiosity as a work of art developed from the lines of an astronomical instrument.



GEORGE WASHINGTON  
Gilbert Stuart

At Ainslie Galleries

## A STUART "WASHINGTON"

The reproduction on this page, appropriate to the coming natal anniversary of the "Father of His Country," is of a portrait of Washington by Gilbert Stuart, now at the Ainslie Galleries, 615 Fifth Ave., probably one of the best examples that has appeared for some time. The portrait, a panel 30x25 inches, came from a Western State, was the property of Edward A. Stevenson, a former territorial governor, and has the endorsement of several authorities on Gilbert Stuart. The coloring abounds in those greys, pinks, and rich transparent blacks, so characteristic of the master and the modeling of the features bespeak the quiet and repose of Washington in retirement at Mount Vernon.

Borglum for the proposed war memorial statue to be placed in Military Park, Newark. The bronze, the gift of the late Amos H. Van Horn to his city, will be the largest of its kind in the U. S. It is to cost \$100,000 and will be unveiled sometime in 1923. Extensive alterations of Military Park to supply an appropriate setting has been suggested by Mr. Borglum. The bronze as planned will be 40 to 43 feet long and with the pedestal 24 feet high. It will contain 43 figures, to be called "The Mobilization of America."

## To Paint Pershing

Frank B. A. Linton of Phila. has been chosen by the Knights of Columbus to paint a portrait of Gen. Pershing, for presentation to the French Government to be hung in the Invalides as a memorial of America's participation in the war.



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**EXHIBITIONS NOW ON**

Emil Fuchs at Cartier's

Only brief notice could be made last week  
of the unusual exhibition of oils, sculptures,  
medals, reliefs and studies, representing the  
work of many years of Emil Fuchs, now on  
in the beautiful upstairs gallery, called "The  
Hall of Stone," in the Cartier establishment,  
No. 653 Fifth Ave. through March 5.

The artist, long a resident of New York,  
but who was born in Austria and is a British  
subject, so that his charming display is held  
under the patronage of the British Ambassa-  
dor at Washington, says in his modest pre-  
face to the artistic and handsome catalog of  
his exhibition, that "when he went to Italy  
thirty years ago, on a traveling scholarship  
and carrying all the buoyancy and self-con-  
fidence which is the privilege of youth, he  
dared anything and tried his hands at dif-  
ferent branches of art and different medi-  
ums." "These were the years," he continues,  
"responsible for one's most ambitious at-  
tempts, prompted only by lofty ideals, but,"  
he adds, with a touch of sadness, "the day  
comes, and soon, when one recognizes the  
gap between ambition, which would carry  
us beyond our dreams, and realization, the  
fruit of sincere effort. One's attitude towards  
life and art becomes more humble." He con-  
cludes, "If today I venture to show my art,  
I show it in that spirit."

But Mr. Fuchs need not apologize for or  
be humble in "showing his art." The prod-  
ucts of his hand and brush, guided by a  
sensitive, poetic brain, as now displayed, are  
so rarely refined, so full of charm, and so  
ably executed as to constitute perhaps the  
most alluring art of the season—especially  
to art lovers and students, who can appre-  
ciate the fine sensitive quality of the artist's  
sculptures, studies and medal designs. He  
is a lover of pure beauty of form and his  
line is graceful and refined in the extreme.  
If his sculptures and medal designs appeal  
perhaps more than his paintings, it is be-  
cause to them he has given more absolute de-  
votion, uninfluenced by necessary considera-  
tion for sitters' taste or aught else.

But this is not to say that the portraits  
shown are not charming and good present-  
ments, notably those of children. Of the  
sculptures shown—the lovely, half life size  
standing woman's figure, "The Call from Be-  
yond," and the two women's busts, "Phryne"  
and "Tamara," are the most appealing, ex-  
ceptional in moulding and expression. The  
series of medals designed for Royal per-  
sonages in England are not only faithful like-  
nesses but effective in expression and char-  
acter.

It is useless to endeavor to detail the num-  
bers in this most delightful of art displays.  
It must be seen and studied to be appreci-  
ated at its true worth.

Miss Evelyn Enola Rockwell gave a tea  
and private view of her most recent pastel  
portraits of children in her studio, 203 W.  
13 St., Sunday last, Feb. 13. About one  
hundred guests were present, including some  
of the children whose portraits were on  
view.

**Cullen Yates at Arlington Galleries**

Cullen Yates, whose work for some years  
has been steadily and deservedly growing in  
public appreciation (he was recognized and  
hailed, early in his career, by artists and dis-  
criminating collectors as a worthy member  
of the guild of sincere and earnest American  
landscape and coast and marine painters), is  
showing through March 5, some 27 of his  
more recent canvases at the Arlington Gal-  
leries, No. 274 Madison Ave.

This is an exhibition to be reckoned with,  
and one that must not and cannot be passed  
lightly by. For in the array of landscapes,  
for the most part painted at the artist's be-  
loved summer and autumn home at Shawnee,  
Pa., overlooking the Delaware River as it  
flows to the distant Water Gap, and again  
at his summer cottage on the Maine coast  
at Ogunquit, this sincere lover of Nature in  
her more joyous moods, has, with devotion  
and care, transcribed to canvas vistas of in-  
land mountains, valleys, and anon of spar-  
kling blue waters beating on brown and sun-  
lit cliffs that must appeal to every artist and  
every Nature lover.

It must delight the artist's soul to enter,  
as he is able to do, into the joy of life—and  
to portray such glowing autumn coloring on  
lofty hills as in the "Bend of the River,"  
valleys seen through soft diaphanous mists  
as "The South Wind," or such delicate ten-  
der color, as in "The Spring at Shawnee."

These landscapes and their fellows are  
more than mere painted transcriptions of  
real vistas—they are poems, vibrant with life,  
sunlight and beauty.

The versatility of a brush and knife which  
can so ably portray inland scenery, and as  
ably depict old ocean under summer skies  
and moved by soft summer breezes, as that  
of Mr. Yates is surely an unusual gift. His  
color palette is rich and always harmonious,  
his compositions strong and effective and  
his skies tender and true. The two Gloucester  
scenes with deep blue waters moved by  
fresh breezes and the several coast scenes at  
Ogunquit, are all instinct with poetic feel-  
ing, crisp and clear in color and full of air  
and light.

The modern school of American landscape  
and coast and marine painting, has few, if  
any, better exponents than Cullen Yates.

**Decorated Fabrics at Art Alliance**

The Art Alliance of America is holding an  
exhibition of hand-decorated fabrics in its  
rooms, 10 E. 47 St. "The varied and pic-  
turesque qualities of these flimsy silks and  
gauzelike fabrics indicate the modern move-  
ment in arts and handicrafts," says Miss  
Carey in the N. Y. Times. "The use of batik  
and tie-dyeing serves to emphasize the well-  
defined tendency of the time to apply artistic  
skill and color knowledge to the everyday  
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### LONDON LETTER

London, Feb. 5, 1921.

An appeal has been issued by the National Art Collections Fund for the sum of £3,500 for the purchase of Pieter Brueghel's "Adoration of the Magi," at present exhibited in the National Gallery, so that the public may study for themselves the beauty of the work towards the acquisition of which they are asked to contribute. There is at present no work by this Flemish master in the collection, although there was a time when examples might have been secured at a comparatively small price. It has been left to a period when art works of all kinds have appreciated to an enormous extent, to consider the question of making the addition! But, judging from the interest with which visitors to the Gallery study the work, there is little doubt that the proposition is meeting with approval and that the requisite sum will be forthcoming. The work belongs to Brueghel's latest period and is superbly painted, although the mystical element which one would have found in an Italian treatment of the same theme is almost entirely wanting.

### Early Gothic Furniture

Some especially interesting pieces of early furniture are at present at the Galleries of Monday, Kern & Herbert, 27 Soho Square, W. 1, among them an early Tudor cheese cupboard in its original, untouched condition. The panels of this are ornamented with some simple and archaic carving, but the sawn planks of which it is constructed are otherwise plain, save for some simple moulding at the edges. Very early also is the Gothic Hutch on legs with its perfectly plain panelling and primitive construction. Among later examples is an organ front of oak by Wren, taken from old Hackney Church and a beautiful example of the architect's designing. Its date is about 1690. Its decorative effect is heightened by finely proportioned vases carved from limewood.

### For the Unknown Artists

Chelsea is seeing the inauguration of a gallery for the exhibition, primarily, of works by unknown artists, the aim of the venture being to institute a centre where the public may have an opportunity of judging for themselves of the merits of painters, not yet acclaimed. Rightly worked, the scheme has possibilities, for at present there are almost insuperable difficulties in the path of penniless artists desirous of bringing their work before the buying public. Whether the promoters will be able to pay their way under such a system is, however, open to doubt, for purses do not open freely where advertisement has not already given an artist's work a certain monetary value. The public will have to be encouraged to purchase on speculative lines and to take a sporting chance as to eventual values. A little more of this spirit on the part of the purchaser would prove of incalculable encouragement to the struggling genius.

L. G. S.

### CHICAGO

The collection of French and Italian paintings recently secured by Messrs. Hutchinson and Ryerson for the Art Institute, has been installed in the gallery next the print room, where it is attracting much attention. It includes a fine portrait of Renoir by André. The 4 Logan awards in the Chicago Society of Etchers show have been announced, and are evenly divided between American and foreign exhibitors. This exhibition, although held under the auspices of the Chicago Society of Etchers, is, in reality, international in scope and therefore fairly repre-

sentative of the art of the time. E. T. Hurler's "Flood Time, Cincinnati," Roy Partridge's "Cala Farm," the "Monte Frumentari, Assisi" of Celentine Celentini, an Italian, and "Flemish Cottage" by Paul Verrees, a Belgian, are the works which captured the Logan prizes.

Sales from the exhibition by artists of Chicago and vicinity total fifty at the time of going to press. If this record maintains throughout the show it will set a mark for all future exhibitions. Sales are well distributed among the various artists and a list of the fortunate ones will be supplied in next week's letter.

### In Dealers' Galleries

Ossip Linde, now exhibiting at the galleries of Carson, Pirie, Scott and Co., has sold seven of his largest canvases to date, and with several more sales pending is in a hopeful mood as to the future of Chicago as a market for modern art. His show will close March 1st and will be succeeded by one of a group of Eastern painters, including Ivan Olinsky, Potthast, Hobart Nichols, Eliot Clark, Henry B. Snell and E. C. Volkert. Some recent canvases by Mr. Barrie seen in these galleries indicate his destiny as a painter of moonlight.

The Bryden Galleries are offering a reward for information leading to the recovery of a canvas stolen from their framing room last month, 16x28 in. in size, and presents two semi-nude figures. It is entitled "The Warrior's Departure," and represents the farewell of bride and groom after the wedding, and is attributed to Giorgione. Some of Edgar A. Payne's late works are shown in these galleries. He is a painter of mountain scenery.

An exhibition of 25 canvases by Victor Charretton is on at the Anderson galleries on Michigan Ave. These works were reviewed in the ART NEWS when shown at



THE COVE  
Cullen Yates

In artist's exhibition at Arlington Galleries

Dudensing's, N. Y. Carol Anderson has just returned from a month's sojourn in Minneapolis, where he had an exhibition of American landscapes and English portraits by the masters of best schools, at the Minneapolis Institute.

The O'Brien galleries are holding an exhibition of the works of Chas. S. Chapman, who paints the deep woods of the Canadian Northwest with spirit and imagination. His work is vivid, rich, fantastic and powerful, yet true to nature.

The South Shore Country Club, consistent with the Chicago policy of making art exhibitions a regular feature of social life, has staged an interesting exhibition for March, presenting a collection of 28 canvases by S. L. Laudeau, an American, long resident abroad. Among them is his gold medal picture from the Paris Salon, a canvas 6x8 feet, "Prayer for the Last at Sea." His "Toilers of the Fields," is another noted canvas.

The Palette and Chisel Club has just negotiated the purchase of a fine old residence on North Dearborn Street, which will be converted into an appropriate home. This is a beautiful location and the old mansion is commodious and well lighted, with a substantially built two-story garage in the rear, affording opportunity for expansion into a building for class and work rooms.

Evelyn Marie Stuart.

Henry Lapauze, whether he is prepared to accept further marks of interest in his museum subject to his Sir Joseph's, free choice.

### Late Art News

M. Denys Puech, sculptor and member of the Academie des Beaux Arts, has been appointed director of the Villa Medicis at Rome. M. Puech is known to Parisians as the author of the two statues in the Luxembourg gardens to the writers Sainte Beuve and Leconte de Lisle.

An exhibition of engravings by Bernard Naudin is announced at the Galerie Barbazanges in March. Bernard Naudin is the Callot of the present day.

The Gazette des Beaux Arts, deplors that Mrs. Spreckels should be having her little monument to French art in San Francisco copied after the Legion of Honor Palace here. "In a case like this," says that journal, "French art should be revealed through something more than a copy. However remarkable are the originals which are more or less carefully reproduced for foreign eyes it remains that routine receives its consecration thereby and that the creative impulse is lost, failing opportunities to make itself manifest."

### Bougereau Retrospective Exhibit

The Bougereau retrospective exhibition was so badly advertised that many people who were desirous of seeing it failed to do so. Yet it was important as it covered 80 years of the artist's work, 1825-1905. Some would like to know why the painter was so successful and why he has been so comparatively ignored of late years, many of the younger generation of artists never having seen a picture by him unless it be one or two examples at the Luxembourg, not very much frequented by artists, who prefer

### PARIS LETTER

Paris, Feb. 2, 1921.

The select annual exhibitions of the Société Internationale de la Peinture à l'Eau are always a pleasure. Nothing imperfect enters here, as all the members and their guests are accomplished, tried artists with whom it is a point of conscience never to show but at their best. Francis Auburtin's figures are as full of juvenile grace and classic feeling as the dancers on Greek vases, and his landscapes well express the delicate atmosphere of Normandy. Franz Charlot's race-course scenes are nervous and fresh. Florence Esté is decorative and broad as ever with a new boldness in her coloring. Luigini's Belgian landscapes are full and ample. One of Walter Gay's pictures, a drawing touched with color, has been bought by the State. A series of his gouaches show delicate interiors at Versailles and Fontainebleau and the Chateau d'ure Bréau. Constantini is an elegant virtuoso who paints life-size portraits in water color. Several Belgian artists take part in the display. Alfred Delaunoy of Louvain, a petit maitre, shows 27 aquarelles, chiefly priests, monks and nuns, all fine, strong, first-class work. Other of his countrymen represented are Henry Cassiers, local and pictorial, and Fernand Khnopff, thoughtful, literary with a somewhat pre-Raphaelite style and who shows an excellent portrait of the young Duke of Brabant in 1913. Inventiveness, charm and design are evident in Charlotte Aman-Jean's work, while Sherinham, Clara Montalba, Albert Pinot and E. Louis Gillot close the circle.

### Duveen's Palais Gifts

Sir Joseph Duveen has again been most generous towards his pet Petit Palais which he has already endowed with several beautiful art works. One of his last gifts is a portrait by Ricard as also a bas-relief by Houdon and he has asked the director, M.

### EXHIBITION

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the Louvre or exhibitions of the most modern work. The Luxembourg "belongs to yesterday" and "yesterday" was never as interesting as "the day before" or "to-morrow."

M. C.

### SAINT LOUIS

The City Art Museum is showing during February, as a special exhibition, its accessions of the past three months. These fill two large galleries and show the rapidity with which the collections of the Museum are expanding. There are numerous examples of Chinese painting, bronzes, textiles and jade; Japanese prints and lacquer and European furniture, stained glass, silver and prints. One of the most important recent accessions is a large ebony cabinet made in France about 1630 by a member of the Lyonesse school, formerly in the Chabriere-Arles Collection, Paris, and presented to the Museum last month by an anonymous donor. One of the most important of the Chinese paintings, recently acquired, is a portrait in black and white, said to be the likeness of Gen. Kuo Tzu-i (697-781 A. D.), painted by Liu Shan of the T'ang era. An ancestral portrait, representing five generations of a Chinese family, is also of interest. The Chinese bronzes secured constitute the collection formed in China by Dr. Stephen W. Bushell. There are 79 pieces consisting of Hun arrowheads, swords, axes, cross-bow triggers, spears, money and other objects.

James B. Musick.

### Kelekian Collection at Museum

Mr. D. G. Kelekian has loaned his private collection of modern paintings to the Brooklyn Museum, and it has been installed in two alcoves of the long Eastern Picture Gallery, third floor. The collection is mainly one of oils, but also includes some pastels, watercolors, and drawings. The following artists are represented: Gauguin (1), Matisse (4), Renoir (13), Bonnard (3), Cezanne (4), Degas (8), Vuillard (3), Cassatt (3), Pissaro (3), Guillaumin (1), Monet (1), Toulouse-Lautrec (3), Picasso (1), Courbet (2), and Arthur B. Davies (9).

### Van Duser-Tooth

Miss Nancy Tooth, daughter of Mr. Arthur Tooth of Arthur Tooth and Sons, of London and N. Y., was married Tuesday last, Feb. 15, at St. John's Church, Chiswick, London, to Mr. Frederick C. Van Duser, Jr., son of Mr. Frederick Van Duser, of N. Y., a long-time resident of London, and prominent in all American social and business affairs in that city.

### Minneapolis

The Anderson Galleries of Chicago have sent a loan collection of paintings by Americans of the 19th century, including six canvases by George Inness, to the Museum for exhibition this month.

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## AMERICAN ART NEWS

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Vol. XIX FEBRUARY 19, 1921 No. 19

## APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in art or literary property but deals with the dealer and to the advantage of both owner and dealer. Our Bureau of "Expertising and Appraisal" has conducted some most important appraisals.

## Salmagundi Club News

The Salmagundi Club is planning a memorial exhibition of works by the late J. Francis Murphy, probably for early April, following the annual exhibition of oils by members, to open March 4. Bruce Cullen Yates will probably head the Committee. Mr. Samuel T. Shaw will give his annual Club dinner, this year in honor of George Elmer Browne, Mar. 2. The Club is arranging to offer a special price of \$1000, to be awarded at the annual oil display, by an outside Jury, the prize winning canvas to become the club's property.

The innovation of permitting the attendance of women at the annual auction sale of last week apparently worked well, as there have been no complaints, even from the minority, which opposed such innovation. There were a number of women present on the three sale evenings, some bought wisely and well and none objected to the cigar and cigarette smoke clouds.

## Salmagundi Auction Sale

The total for the first session, February 9, of the Salmagundi auction sale was \$4,640. The contribution by James G. Tyler brought \$325, by Harry A. Vincent, \$305; by Hobart Nichols, \$230; by John F. Folinsbee, \$160, and by H. R. Poore, \$101.

The second session Feb. 10, totalled \$4,600. Edward Dufner's "Children" brought the highest price, \$315. Frank Johnson's "Canon Trail" sold for \$200, and Gustave Wagner's "Winding Road" for \$182.50. "Silvery Morning," by George Bruestle, went for \$162.50, and "Sunset," by Charles P. Appel, sold for \$155.

The final session Feb. 11 totaled \$6,500. "October Morning," by Carleton Wiggins, sold for \$245. Frederick Waugh's "High Surf" went for \$225 and Glenn Newell's "In the Valley" for \$265. Edward Potthast's "Swimming Hole" brought the high price of the sale, \$505. "Valley Road," by Pieter van Veen, sold for \$150. The entire sale totaled \$16,000. The auctioneers were successively Leo Mielziner, Glenn Newell and E. C. Carrington.

Mr. Maurice Hamburger of Hamburger Freres of Paris arrived from Paris recently and has leased and arranged a handsome gallery in the Anderson Building at Park Ave. and 59 St. Mr. Hamburger brought with him some of the rarely beautiful and choice pictures, tapestries and art objects for which the well known house is noted.

## THE "SALMAGUNDI IDEA"

The unexpected success, again this year of the annual auction of small pictures by artist members of the Salmagundi Club, last week, which realised some \$16,000, half of which total went to the Club and the stated coming auction of small pictures and sculptures to be held by the women painters and sculptors in the Architectural League Rooms, next week, has led to an agitation in the studios as to the development of what may well be called the "Salmagundi Idea" through the country.

Many artists argue that as Americans have the gambling or bargaining spirit, as is proven by the good results of the public art auctions of even this present dull season, when private sales are almost negligible, that men and women would attend art auctions, even if not now art lovers, especially in out of town communities, and through such attendance, and possibly purchases, would acquire a real love of art and become in time collectors, thus widening the market for artist producers. Then too, art auctions give many artists and often good ones who have not yet "arrived" and even some who have "arrived" an opportunity to show and sell their works—especially in dull seasons. The "Salmagundi Idea," now for so many years so successful, is well worth the consideration of other American art organizations and communities where there are artists and any art interest.

## CLUB ART COMMITTEES

The question of the composition of art committees in those American clubs, which devote any attention to art matters, is one that should, apparently, be more carefully considered. As a rule such committees are selected from the members and include some artists, but more often those who are known to possess art collections of almost any kind and who may be popular in the club, are chosen. Little regard is paid, as a rule, to their art knowledge, qualifications or resources for the assembling of works for an exhibition, passing upon occasional club art purchases, or the hanging or placing of art works at club exhibitions. The frequent result is not only mediocre and even poor displays, but pictures badly hung and sculptures badly placed.

An object lesson of this lapse in club art management was afforded by the recent annual display of pictures by artist members at the Lotos Club. The pictures in this not overgood show were so badly and inharmoniously hung, as to greatly militate against its success. The Club gallery handsome as it is, needs new and different colored wall coverings and the present base should be repainted and more harmoniously colored. The Club art committee, we are informed, which arranged and hung the exhibition, has not a single artist member. This, if so, should be remedied.

## Art League Scholarships

The Art Students' League of N. Y. announces 10 scholarships entitling the winners to free tuition in any two classes conducted by the league during the season of 1921-1922, or in the classes of the Woodstock Summer School of Landscape and Figure Painting, for the season of 1921. Competitive work must be in the hands of the league not later than March 19. All students in the U. S. are eligible except those in N. Y.

## OBITUARY

## James Gibbons Huneker

James Gibbons Huneker, musical critic for the N. Y. World and internationally known as a musician and writer, died Feb. 9 last at his home in Brooklyn, aged 61. The suddenness of the death came as a shock to his friends and professional associates in journalism and the arts. Until Feb. 5 he performed his customary duties for the World, but was taken ill that day. Pneumonia developed and he died shortly after he had fallen into a peaceful slumber Feb. 9.

When the news of his sudden death reached the Metropolitan and the Manhattan Opera Houses it cast a gloom over the artists as well as his friends and fellow newspaper critics who had worked with him for years.

In the seven arts James G. Huneker was a prolific essayist, an erudite, alert and sympathetic observer of artists, their work and the movements which they represented, and one of the most voluminous writers, including fiction, to which he occasionally resorted for relaxation.

He was a born cosmopolite, but N. Y. was the scene of most of his literary labors. He was, however, essentially a citizen of the world, and was equally at home in London, Paris, Berlin, Rome, Madrid or in Petrograd. Wherever he went he was on personal terms with the geniuses of music, of literature, of drama, of painting and their sister arts. He was a linguist, with an intimate knowledge of four languages.

## His Newspaper Career

He became music and dramatic critic of the N. Y. Recorder in 1891, holding the post for four years. Successively he was music and dramatic critic of the N. Y. Advertiser, various musical journals and the N. Y. Sun, where he succeeded the late Franklyn Fyles as dramatic critic.

In 1916 he became music critic of the Times and two seasons ago accepted the musical editorship of the World.

In his writings for many years on the plastic arts Mr. Huneker was equally versatile. His essays on pictures and paintings sent from abroad and published in the Sunday World last summer excited general admiration.

But his greatest asset as a musical and dramatic writer was his marvellously retentive memory. He could quote offhand and with exactness from any work which had appealed strongly to him.

The simple non-religious funeral service, which he would have chosen, was held Sunday noon last, in the new Town Hall, which was crowded with friends and admirers of the "dear, dead man." Brief, feeling addresses were made by John Quinn, George Wickersham, Henry E. Krehbiel, and Francis Wilson and a quartette played softly Liszt's "Traumerel" and a funeral march. There were few dry eyes in the vast auditorium.

## Sir William Blake Richmond

Sir William Blake Richmond, the noted painter, died in London, Feb. 11 last. He was born in 1842, was Slade professor at Oxford for several years and president of the Society of Miniature Painters in 1899. He was a son of the late George Richmond, A. R. A.; was awarded two silver medals by the Royal Academy, when a student in 1857. He spent two years traveling and painting in Italy and returned to that country in 1865 to study sculpture, architecture, fresco and tempera painting in Rome. He spent several years in similar work in Egypt and Greece. Mythology and classic history provided him with subjects for some of his best known works, which include "Prometheus Bound" and "Ariadne Deserted by Theseus." One of his most striking achievements, outside of his portrait work, was the mosaic decoration of St. Paul's Cathedral.

## John Howard McFadden

John Howard McFadden, wealthy cotton merchant, and who owned one of the choicest, if small, collections of pictures, chiefly exceptional examples of the early English masters, in America, died of pneumonia at Atlantic City Wednesday last, aged 70. He was for several years President of the Phila. Art Club. An illustrated critical story of his picture collection, was published in the AMERICAN ART NEWS some six years ago.

## Carl Weber

Carl Weber, landscape painter, died Jan. 24 last in Ambler, Pa., aged 70. He was born in Phila., the son of Paul Weber, who came to this country from Germany following the revolution of 1848. He studied in Germany and in other art centres. Many of his works hang in galleries the world over, and he was the holder of many medals.

## Max Dvorak

Dr. Max Dvorak, art historian of Vienna Univ., died at Grusback, Moravia, Feb. 9.

## CORRESPONDENCE

## Art News Sales Lists Appreciated

Editor American Art News.  
Dear Sir:—Permit me to say that I am one of the many who are grateful the ART NEWS for publishing the lists of the important picture sales in N. Y. and elsewhere. Many of us who are far away have been able to purchase paintings from those who buy at the sales because of the information given in your paper as to buyers, prices, etc.

The reports of the auctions so carefully given, are of never failing interest to us who cannot attend. Of all the publications that reach me I like your paper best and I would not be without it at any price.

Respectfully,

Alexander C. Mackenzie.

Cleveland, O., Feb. 15, 1921.

## Bought Degas' Works for Firm

Editor American Art News:

Dear Sir:

Your "I happen to know" correspondent is quite out of his depth, as such writers usually are, when he presumes to know that we purchased the works by Degas at the recent sale, for Mid-Western customers.

We do not know other dealers' reasons for buying, and neither do we devote any time to figuring out the "Whys and where-fors" of their actions in buying, but we do know that our purchases at the Degas sale were made for our own account, first because we happen to like these particular examples, and secondly because we hope to secure a profit on the transaction.

Yours very truly,

Scott & Fowles.

N. Y., Feb. 15, 1921.

## EXHIBITIONS NOW ON

(Continued from Page 2)

## New Met'n Museum Exhibits

At the Metropolitan Museum there is now on an exhibition of the etchings of Julian Alden Weir in two of the galleries of the department of prints. The exhibition has been made possible by the artist's family, who have lent the pieces necessary to fill out the museum's collection of his prints.

Two paintings of the school of Siena have been added recently to the museum's collection. The older of these dates from the early years of the XIV C. and shows the "Madonna and Child" in half length and below the "Annunciation and the Nativity." The other work is about a century and a half later. The panel is a fragment, perhaps of a decoration for a marriage chest, and shows the triumph of a lady wearing a brocaded gown of the color of tarnished silver.

Laces from the Ida Schiff collection have been recently acquired by the museum. Mme. Schiff's collection in its entirety was exhibited in Rome about 1901 at the Castle of Saint Angelo, where a special gallery was set aside for the display. It has now been divided among three museums—N. Y., Cleveland and Minneapolis. The part in the Metropolitan Museum numbers 377 pieces.

Replacing the war portraits happily removed from the room of special exhibitions, Gallery D-6, is an exhibition of casts of the sculptures of Michael Angelo, not new additions to the museum collection.

## Amy Cross at Powell Galleries

Although she has not publicly exhibited in N. Y. for several years, Amy Cross has found, through her collection of early and later landscapes, flower pieces and figure works at the Powell Galleries, 117 W. 57 St. through Feb. 23, that she has not been forgotten by artist friends and art lovers. There is a constant stream of visitors at the galleries who are sincere in their praise. Some of the pictures shown were painted in Holland and tell their stories of the Dutch lives and customs; again the artist went to Maine and the Adirondacks for landscape and figure subjects and carries her audience further through the flowered gardens of Southampton, L. I. In her flower work she is especially happy, and her poppies, roses, tulips, black-eyed susans and primroses show rare understanding and love of her subjects. "Weighing the Bread" is an imposing canvas with several figures, well composed and drawn. "Russian Boy" has good tonal quality and is fine in expression. One work, "A Loveable Dutch Peasant," inspired Josef Israels to ask for an introduction to the young American artist.

## Vincent at New Gallery

Harry A. Vincent is exhibiting in a new gallery, the Lincoln, 509 Fifth Ave. opened by Messrs. W. A. Schneider and P. M. Gatterdam. Mr. Vincent, however, born in 1864, has exhibited at the St. Louis Museum, Carnegie Institute, the Pa. Academy, the Int. Expositions at Buenos Aires and Rio Janiero; and is a member of the N. Y. Watercolor and Salmagundi clubs and associate of the National Academy. At the recent auction sale at the Salmagundi Club, one of his Gloucester scenes brought the second highest price. He is well known also as the designer and painter of the scenery for "The Garden of Allah." The 13 scenes he is now showing to March 5 were painted last year in or near Gloucester. His work is alive, has versatility and is delightful. Most of the subjects are dock views in all weathers and lights.



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**De Zayas Gallery**

At the de Zayas' Gallery, 549 Fifth Ave., there is a small but beautiful exhibition of Chinese paintings of the Sung and Ming periods. Most of them are anonymous, but one is signed Ho Lin. There is also sculpture by Branducci, a very fine polychrome statue of Qwan Yin, several pieces of negro sculpture and an old Persian carved wood door.

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**Guy Wiggins and Arthur Goodwin**

Guy Wiggins' exhibition of Conn. landscapes which fills the large back gallery at Milch's, 108 W. 57 St., through Feb. 26, opened promisingly Monday last with the sale of one of his most important canvases, and other sales followed during the week, all proof that the artist's latest works, so different in character from his earlier landscapes, are a success, and show the strides he has made in the portrayal of the mystery of woodlands, of hills and valley, and knowledge of trees and foliage. He has traveled far of late years and since he showed his excellent collection of landscapes at these galleries two years ago. The subjects in the present display are varied and show breadth of vision and wide range of view. There is more of poetry and less of pattern than in his former work and his color and composition evidence serious thought. "The Open Winter," perfect in detail, is yet broad in conception and full of light and air. "Afternoon Light" has rare atmospheric qualities, "Spring" in its earliest mood is aptly portrayed in "The Budding Year," "Golden Days" is October in golden tones, with gracious birches nestling against hills of subtle shadows under a fine sky. "First Snow" is among the best of the artist's recent productions.

The front gallery at Milch's is devoted to a group of paintings by Arthur Goodwin brilliant and truthful renditions of street scenes with picturesque qualities. There is nothing uncertain or slow in his compositions. Clean, harmonious color is back of his designs. There is action in "Park Street Church, Boston," vigor that compels admiration in "The Spotlight," good texture of light and shade typify "First Snow, Tremont Street, Boston," and "Herald Square, N. Y." has been sincerely studied. "Lower Fifth Ave.," "Rain—Lafayette Mall, Boston" and "The Opal Day, Boston" are equally good. With the oils there are several pastels both of N. Y. and Boston subjects quite as entertaining as the large canvases.

**Edmund Greacen at Rehn's**

Edmund Greacen has an exhibition at the Rehn Gallery, 6 W. 50 St., through March 6 of several of his beautifully toned, high keyed and individual work which for many years has been appreciated by the art public. While the artist has mastered the technical problems of painting there is more in his canvases than technical ability alone could accomplish. A certain indefinable charm that comes from a poetic outlook upon Nature and an innate love of the beautiful, permeates these works with their quiet tenderness and soft lyrical qualities which the strident tones of the average present day art does not possess. How beautiful is the color in "Old Fashioned Gown," which in its truth and evident feeling recalls the days when extreme simplicity in women's dress was the vogue, and when romance was necessary to happiness. "Morning Haze's" motif was found on Mooseback Lake, N. J., near the painter's summer home, and presents a homely old flat bottomed boat, in which a pretty girl is gracefully placed against a lovely background of tender greens. "Reflections," again shows the lake, the boat and the girl, and the reflection of the subtle shadows in the water is a fine accomplishment. This unusual canvas was sold on the opening day of the exhibition.

**Two Artists at Touchstone**

Heppie En Earl Wocks and Grace Noxon are holding a joint exhibition of oils and pastels at the Touchstone Gallery, 11 W. 47 St. through Feb. 26. The former shows portraits and landscapes of interesting people and locales. Her presentment of the late "Mrs. E. A. K. Hooker," aged 95, is especially good in character expression, and that of "Dr. Robert Collier" is well modeled, and composed and an excellent likeness. "Reflections," a graceful young girl, is nice in color and sincerely painted. Of Miss Wicks' landscapes there are "The Edge of the Wood," "On the Hudson—Night," and "End of the Day, Adirondacks," has harmonious green tones, while "A Colonial Doorway," is sunny and appealing. Miss Noxon displays a group of landscapes, lovely in color, with good atmospheric feeling.

**Two Artists at Kingore Galleries**

After spending nearly four years in Santa Barbara, Cal., where he has built a beautiful home, De Witt Parshall has returned to N. Y. for a brief time, and is holding an exhibition of Grand Canyon and Cala coast landscapes at the Kingore Galleries, 668 Fifth Ave. through Feb. 26. This is indeed an inspiring show, every canvas emphasizing the good taste, knowledge and culture of the man. His choice of subject and composition and his color arrangements, in which keen imagination and love of Nature are apparent, are strong factors in his work. "Sunshine and Snow," "Grand Canyon," in which both phases of Nature are ably recorded, is a brilliant achievement, as is "Late Afternoon, Grand Canyon," with subtle light and shadows which fall lightly and yet are handled so deftly as to give the impression of musical cadences, low in tone. "Euca-lyptus and Fog" is soft and appealing in tender gray tones. Graceful trees bend to those "winds of sunshine, winds of light, winds of Pacific seas," under rich skies, and the work has the appearance of realism combined with poetry. Other good works are "Hermit Creek Canyon," with variety of color; "Table Rock," imposing in its grandeur and brilliant, yet reserved color; "Sage Brush Country," "Light Near the Village" and "Live Oaks Near the Sea."

At these galleries there is also an exhibition of portraits by Gordon Stevenson who has painted a number of personages in a convincing manner. He knows color and paints with a free hand. There are vitality, good color and interesting arrangement in "Mrs. O'Donnell Iselin." A presentment of "Yeatsman Griffith" is a remarkably fine piece of portraiture, well drawn, excellent in character and full of vitality. Virile also is the portrait of "Mrs. Albert Jaekel," "Capt. Henry Metcalf," in a red coat, is directly and simply painted with good flesh modeling; "Dagmar Rynner," in a vivid blue gown, is decorative and picturesque, and a portrait of "Mrs. Samuel Shaw" is an excellent likeness of an exceedingly handsome woman.

**Two Artists at Ainslie's**

For several years past a student, gifted with talent and great love of painting, A. Avinoff, worked for the pleasure he found in art. He was a gentleman-in-waiting to the late Czar and it was not until the war had changed his life conditions that he began to follow art professionally. In his exhibition now on at the Ainslie Galleries, 615 Fifth Ave., through March 10, he shows some 40 watercolors and pastels, sincerely individual, and well handled and excellent in color and character. In unique patterns he evolves his impressions of Thibetan, Russian and American subjects and inspires his patrons with his own enthusiasm. His "Portrait of Tagore" is redolent of spiritual quality and the thoughtfulness and intelligence expressed in the fine head and deep eyes are ably rendered. "Reminiscence of My Country House" is strange in design but interesting in color and sentiment. In addition to a number of other portraits of Russian notables, there is a series of sunset pastels, beautiful in color, comprehensive in design and full of poetry. The entire collection shows the artist a man of rare culture, refinement and knowledge.

At these galleries Eric Christian Mounsback is also holding an exhibition of portraits in oil and crayons. There is nice sentiment in "Virginia Shipman," a clever portrait of a young woman; "Mary Jean and Betty Gair" is a well composed group of two children and there are presentments of Mr. B. Landis, Mrs. B. Peldain, Miss D. N. Smith-Hyde and Mrs. Hageman Ely.

**Group of Americans at Folsom's**

The attractive Folsom Galleries, 10 W. 57 St., are holding an exhibition of a group of well known noted American painters, all well and typically represented. There is a beautiful Wyant, "After Storm"; "Windham from Mullen Hill," by J. Alden Weir, an early example, is excellent, and there are examples of Henry W. Ranger, F. W. Kost, Bruce Crane, Louis P. Dessar, F. Ballard Williams and Elliott Daingerfield. "The Orchard," by Theodore Robinson, deep and rich in tone, is one of the gems of the display; "Winter, Hillside," by Charles H. Davis, is one of his latest works; "Old Camp," by Chauncey Ryder, has fine distance, air and light.

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**Mary Rogers's Memorial**

The Society of Independent Artists announces that at its annual show, to open Feb. 26, on the Waldorf Astoria roof, there will be one room devoted to a memorial exhibition of Mary Rogers's oils, water colors and monotypes. Mary Rogers died last summer, aged 38. She had exhibited at the MacDowell Club here and at the Worcester Art Museum, as well as with the Independents. Robert Henri considered her an uncommonly able and individual artist.

Miss Rogers was one of the founders and directors of the Society



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**J. G. BROWN** painting, important example, boy and dog and little colored girl, entitled "Kiss Me." For sale by J. F. MacCarthy, 313 E. 51 St.

**Medals by Anie Mouroux**

The case containing medals and portrait reliefs by Mme. Anie Mouroux at the Wildenstein Galleries, 647 Fifth Ave., could be studied indefinitely for their beauty of modeling, tender sentiment and genuine feeling. Only a hand guided by love could have produced the small portrait of a boy, and a group showing a mother and child. The accessories to these works were so carefully considered by the artist as to give the effect of large works. Although tenderness pervades them they have naught of weakness. The portrait of Gen. Pershing is notably truthful and strong. An outstanding attraction of Mme. Mouroux's work lies in the fact that she does not aim to model like a man, but with firmness and decision achieves grace of line and true, convincing character, in a sincerely feminine manner. She is the only woman who ever won the Prix de Rome as a medallist.

The associate members of the N. Y. Watercolor Club have awarded to Miss Frances Tarvell of 57 E. 74 St. for the Club the picture "An Old Salem Doorway" by Miss Emily Grun of Milwaukee in the recent Club exhibition and valued at \$100.

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**ARTISTS' EXHIBITION CALENDAR**

Baltimore Watercolor Club, 245 W. Biddle St., Baltimore, Md., Peabody Galleries, March 9-April 11. Work received March 1 to 3 P. M.  
Brooklyn Society of Miniature Painters, Hotel Bossert Montague and Hicks Sts., Brooklyn—Third annual exhibition, March 1-28. Work received from out-of-town before Feb. 21; from Brooklyn Feb. 21, 10 A. M.-5 P. M., addressed Nicolas S. Macsoud 191 Clinton St., Brooklyn. No shadow boxes accepted.  
Carolina Art Association, Gibbs Art Gallery, Charleston, S. C.—Southern paintings and miniatures, through March. Information from Mrs. John S. Carrason, 101 Tradd St., Charleston, S. C.  
New Orleans Delgado Museum—Twentieth annual exhibition (oil, watercolors, black and whites, etc. arts and crafts), March 13-Apr. 10. Information from Scott Bryan, Sec'y, Front and Celeste Sts., New Orleans, La. Works received to Feb. 26.  
Salmagundi Club, 47 Fifth Ave.—Annual Oil exhibition, March 5-19. Pictures should be ready Feb. 26. Size of canvas, 25x30 ins.  
Society of Independent Artists, 5th annual exhibition, the Waldorf-Astoria, opens Feb. 26.

**SPECIAL NEW YORK EXHIBITIONS**

Ainslie Galleries, 615 Fifth Ave.—Permanent exhibition of choice examples of Inness, Wyant and Murphy. Paintings by A. Avinoff and Eric C. Mounsbach.  
American Numismatic Society, 156 St. W. of B'way—Sculpture by Mrs. Clare Sheridan, Feb. 21-Mar. 19; daily, 11 A. M.-5 P. M.; Sundays, 1-5.  
American Watercolor Society, 119 E. 19 St.—Fifty-fourth annual exhibition, to Feb. 24. National Arts Club.  
Anderson Galleries, Park Ave. and 59 St.—Photographs by Alfred Stieglitz (dating from 1886-1921, 128 never before seen).  
Arden Studio, 599 Fifth Ave.—Designs for the theatre by Herman Rosse, Feb. 25-March 15.  
Arlington Galleries, 274 Madison Ave.—Paintings by Cullen Yates, to March 5.  
Art Alliance, 10 E. 47 St.—Hand decorated fabrics by members.  
Babcock Galleries, 19 E. 49 St.—5th annual exhibition of Eclectics, to March 26.  
Bourgeois Galleries, 668 Fifth Ave.—Sculptures by Alfeo Faggi, to March 19.  
Brown-Robertson Gallery, 415 Madison Ave. (near 48 St.)—The Brooklyn Society of Etchers, to Feb. 21.  
Brooklyn Museum, Eastern Parkway (7th Ave. Subway Sta. at Museum)—Collection of the late Robt. W. Paterson. English XVIII C. paintings, Corot, Diaz, Isabey, Oriental and Near East art pottery, glass, figurines. Early American silver. Five murals by Mucha. Paintings and sculpture by Swiss artists, Feb. 21 to March 20.  
Camera Club, 121 W. 68 St.—Bromoid transfers by Fred Judge, Hastings, Eng., to March 15.  
Cartier Gallery, 653 Fifth Ave.—Sculpture, paintings, medals and designs by Emil Fuchs, to March 5.  
Catherine Lorillard Wolfe Club, Grace Church, 802 Broadway—Industrial designs, book covers, etc., to March 1.  
City Club, 55 W. 44 St.—Portraits of women and children by various artists.  
Daniel Gallery, 2 W. 47 St.—Watercolors by Archipenko. Group exhibition, Glackens, Prendergast, Henri, Lawson.  
Dudensing, 45 E. 44 St.—Landscape drawings in color by Chas. Reiffel, to Feb. 19.  
Durand-Ruel Galleries, 12 E. 57 St.—Paintings by Jongkind and Boudin, through Feb. 26.  
Ehrich Galleries, 707 Fifth Ave.—Spanish paintings Goya, Greco, Zurbaran, Velasquez, to Feb. 26.  
Feraill Gallery, 607 Fifth Ave.—Paintings by Thos. Eakins and Geo. Bellows, to March 3.  
Folsom Galleries, 104 W. 57 St.—Group of American painters, to March 1.  
Grolier Club—47 E. 60 St.—Etchings by Mary Cassatt, to Feb. 26. Woodbury prints, to Feb. 28.  
Hansaengli Galleries, 153 W. 57 St.—Modern engravings, etchings and book-plates, to March 1.  
Hispanic Museum, 156 St. and Broadway—Spanish works of art. El Greco, Velasquez, Goya.  
556 Fifth Ave.—Portraits by Mlle. Helene Dufau, Feb. 21 to Mar. 3. Work by Mrs. Louise W. Brumback, Feb. 21-March 5. Etchings by Jas. McBey and D. Y. Cameron.  
Hotel Majestic, Salon, Central Park W. and 72 St.—Paintings, "Marvels of the Sunrise," by J. W. Hawkins and Historical Paintings by John Ward Dunmore.  
Kennedy Galleries, 613 Fifth Ave.—"Paysages poetiques," by Jacques Beurdeley, through Feb.  
Kinsore Galleries, 668 Fifth Ave.—Portraits by Gordon Stevenson. Cal. and Ariz. landscapes by De Witt Parshall, through Feb. 26.  
Lincoln Art Gallery, 509 Fifth Ave.—Paintings by Harry A. Vincent.  
Macbeth Gallery, 450 Fifth Ave.—Paintings by Emil Carlsen, sculpture by Abastenia Eberle. Watercolors by F. Luis Mora, to Feb. 28.  
Maddowell Club, 108 W. 55 St.—Paintings by Howard L. Hildebrandt, F. Luis Mora, Edith Magonigle, Willard Pollack, to Feb. 26. 2-6 P. M.  
Metropolitan Museum, Central Park at 82 St.—From 10 A. M. to 5 P. M., Saturday until 6 P. M., Sunday, 1 P. M. to 6 P. M., Admission Monday and Friday 25c. Etchings by J. Alden Weir, laces from Schiff collection. Casts of sculpture by Michelangelo, beginning Feb. 26, through March.  
Milch Gallery, 108 W. 57 St.—Landscapes by Guy Wiggins and street scenes by Arthur Goodwin, to March 1.  
Montclair Art Association, Montclair, N. J.—Paintings of Indian life by Julius Rolshoven.  
Montross Gallery, 550 Fifth Ave.—Wall fountain by James Scudder with garden setting. Van Gogh exhibition reopened.  
Municipal Art Gallery, Washington Irving H. S. Irving Place—Eighth annual exhibition by the Association for Culture, to Feb. 28. Weekdays, 10 A. M. to 10 P. M.; Sundays, 2 to 10 P. M.  
Museum Galleries, 144 W. 57 St., 108 W. 57 St.—Etchings by Eugene Higgins, Edwin Blampied, Rudolf Rucktsch, to March 1.

National Academy of Design, 215 W. 57 St.—96th annual exhibition, March 5-April 3.  
National Association Women Painters and Sculptors, Anderson Galleries, 480 Park Ave.—Thirteenth annual exhibition, Feb. 23-March 5. Reception Feb. 22.  
National Revival of Industrial Arts, 816 Fifth Ave. Bronzes by P. Troubetzky. Bookbinding, pottery, basketry, toys, ironwork, by disabled soldiers.  
N. Y. Public Library, Fifth Ave. and 42 St.—The making of a Japanese print, Room 321, to Apr. 15. Portraits by French masters in etching and lithography, Room 316, through Feb.  
Pen and Brush Club, 134 E. 19 St.—Portraits and miniatures, through Feb.  
Powell Gallery, 117 W. 57 St.—Paintings by Amy Cross (flower pieces, Dutch landscapes, interiors, portraits), to March 2. Sundays, 3-6.  
Ralston Galleries, 12 E. 48 St.—Paintings by Oliver D. Grover.  
Rehn Galleries, 6 W. 50 St.—Paintings by Edmund Greacen, to March 5.

School of Design and Liberal Arts, 212 W. 59 St.—Japanese prints and stencils, to March 1. "Modern" paintings, Feb. 21-26. Open from 10 to 4. Lecture on "Modern" Art by Katherine S. Dreier, Feb. 24, at 3:30. Costumes and stage properties, through Feb. Demonstration of masks and faces, by W. T. Benda, Feb. 25 at 3.  
Scott and Fowles Galleries, 590 Fifth Ave.—English portraits and landscapes of the XVIII C.  
Société Anonyme, Inc., 19 E. 47 St.—Paintings by Archipenko. Modern Art Reference Library. Mon., from 2 to 6; Sat., 10 to 6. Other days except Sun., 11 to 5:30.  
Society of American Fakers, 11 E. 44 St.—Color etchings and watercolors by Robt. W. Bergman, 1 to 5:30 P. M., to Feb. 26.

Touchstone Gallery, 11 W. 47 St.—Paintings and pastels by Heppie Earl Wicks and Grace P. Noxon, sculpture by Chester Beach, to Feb. 26.  
Wanamakers, Astor Place, Belmaison Galleries, Fifth Gallery, New Bldg.—Watercolors by Pierre Brissaud, colored etchings by Boutet de Monvel.  
E. Weyhe, 710 Lexington Ave. (between 57 & 58 St.)—Printing Designs by W. D. Teague, to Feb. 26.  
Whitney Studio Club, 147 W. 4 St.—Decorative textiles, by Lydia Bush-Brown. Sculpture by Salvatore Bilotti, Jerome Brush, Harold Erskine, to March 6. 10 A. M.-10 P. M. Sundays, 3-6 P. M.

Wildenstein Galleries, 647 Fifth Ave.—Works by Helleu. Medals and portrait medallions by Mme. Aine Mouroux of Paris, to Feb. 26.  
de Zayas Gallery, 549 Fifth Ave.—Paintings of the Ming and Sung Periods. Open, 3-9 P. M.

**ART AND BOOK AUCTION CALENDAR**  
American Art Galleries, Mad. Sq. S.—Early American and English furniture and other contemporaneous treasures (L. Guerin-Meyers Collection) on view; sales Feb. 24, 25, 26, afts. Valuable oil paintings, old and modern, on view; sales, Feb. 24, 25, even., Hotel Plaza. Contributions to "Their Book" of the Fatherless Children of France, reception Feb. 23, aft.; sales, Feb. 28, aft. and eve. Antique Chinese art treasures (Rodgers and Wong, both of Shanghai, Collections), on view; sales, Feb. 22, aft. and eve.  
Anderson Galleries, Park Ave. and 59 St.—Photographs by Alfred Stieglitz (dating from 1886-1921, 128 never before seen). Books selected from the stock of the late Geo. D. Smith, Pt. IV, on view; sales, Feb. 23, 24, afts. Old English Silver, on view, Feb. 21; sale, Feb. 26, aft.

**PARIS FEB. ART AUCTIONS**

Galerie Georges Petit, Feb. 28—Legacy of Mme. la Comtesse de Maille, important jewels, Old Masters, art bronzes and XVIII C. furniture, old Beauvais tapestries. Auctioneers, MM. Henri Baudouin and Belliere; Experts, MM. Chaumet, Feraill and Mannheim. Mar. 4-5—Collection Georges Petit. Auctioneers, MM. Lair-Dubreuil and Henri Baudouin; Experts, Schoeller, Mannheim, Paulme and Lasquin.

Walpole Galleries, 10 E. 49 St.—Geo. T. Rockwell collection of metals, shrines, lacquer, carving, inros, porcelains; sale Feb. 24, 25, at 2:30.

**The "Eclectics" at Babcock Galleries**

The sixth Eclectics exhibition now on at the Babcock Galleries, 19 E. 49 St., to Feb. 28, shows more care in the selection of the artists and the quality of their work than any previous shows. The display is thoroughly good and includes such painters, and sculptors as Walter Griffin, Sydney Dickinson, Richard Kimball, George Luks, Alice Judson, Marie Apel, Mahonri Young, Solon Borglum, Royston Nave, James Britton, H. S. Hubbell, Philip Hale, Eugene Higgins, Sonia Rosental and Maurice Prendergast. Sydney Dickinson shows three good examples, of which "Alice Connell" is especially notable, simply handled and gracefully designed; Alice Judson's "Apple Blossoms" has true sentiment of spring and is clean and clear in color. George Luks' "Portrait of James Britton" is excellent; Britton contributes three canvases, one a remarkably good portrait of a man, ably modeled and fine in character rendition. A portrait head of a young woman in black is beautiful in quality, thoughtful in expression, good in arrangement, and permeated with true artistic feeling; it is a credit to the painter.

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**Brooklyn's Swiss Exhibit**

An exhibition of works by Swiss artists will be opened at the Brooklyn Museum with a private view on Monday next, Feb. 21, and to the public Washington's Birthday. The exhibition has been organized and sent to this country by the Swiss Government through its officially appointed representatives and will be the first comprehensive exhibition of Swiss paintings seen in this country, as it is, according to Swiss expert opinion, superior to any of those previously sent to the various world's fairs. The Director of the Museum, William Henry Fox, was also a member of the jury which met at Zurich.

The main exhibition will have three divisions, retrospective, devoted to deceased XIX C. Swiss artists, one to contemporary living painters, and one to sculptors. The retrospective exhibition will include a group of paintings by Boecklin, the most noted Swiss artist of the middle period of the last century, among which will be his famous "Island of Death," from the Museum of Bale; also a group of pictures by the recently deceased Hodler, well known as the great national artist of Switzerland. There are also notable works by Segantini, the famous painter of Swiss mountain scenery. Several of the retrospective exhibits will be loans by American owners.

**Miss Content Johnson's Tea**

Miss Content Johnson gave a tea in her charming studio at 200 W. 57 St. recently. Miss Johnson received with her usual easy grace, and as the day was one of the coldest of the year, the atmosphere of the attractive studio and the genial gathering was truly "Content." Miss Johnson's work, always artistic, showed well in the soft glowing lighting. Her latest work shown, a portrait of Mrs. Clarence C. Buel has rich color qualities and easy composition. In three pastels of N. Y. winter street scenes the artist has caught the soft grey charm of such scenes.



## Lotos Club Members' Exhibition

While the annual exhibition of paintings by Artist members of the Lotos Club, which was held in the Club gallery over last week, and contained a number of canvases which stood out despite a trying background (why don't the Club change that wall paper?), the selection and hanging of the landscape "October Morning," by the late J. Francis Murphy, an unimportant example, was a jarring note that marred the success of the exhibition to many visitors. The work was "skied" and draped with a canopy of heavy black bunting that cast deep shadows over it and gave an ugly effect. Surely a larger and more important example could easily have been secured, given a centre wall space and hung on the line.

The hanging of the other exhibits might have been better. One wall was monotonously hung with a group of portraits, and lacked variety since all were presentments of men. Among these was a thoughtful, dignified presentment of "Dr. J. B. C." by August Franzen, an interesting head of Dr. Reitz, R.B., by Joseph Boston, a good character rendition of a man by Irving Wiles, "Thomas A. Ralston" by Bavard H. Tyler, and "Portrait of Dr. George David Stewart" by Harris H. Brown. Near this group there was a fine landscape, "Late Autumn Epic," by Robert Vonnoh; Albert Groll's "The Far West, Arizona," scintillant in color, and interesting in pattern; a strong "Landscape"

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ART AND BOOK SALES  
George Petit Sale in Paris

Paris, February 2, 1921.

Many of the most noted paintings sold here for thirty years past have passed through the hands of the late M. Georges Petit and it was he who sold the famous "Angelus" of Millet in the U. S. His name is known the world over. The sale of M. Petit's collection early in March, therefore, is awaited with the utmost curiosity by all art-lovers.

There are 122 oils and water colors, pastels and drawings, and among these four fine Corots, "The Pond at Ville d'Avray—Sunset," "Cows at a Pond," "Entrance to Ville d'Avray Woods—Morning," and "Rocks by the Sea," and it is difficult to decide which is the finest, for each is per-

## Japanese Print Sale

Old Japanese color prints reached a total of \$3,547.50 at the first session Feb. 10 of the sale of the collection of Carl Schraubstradter, formerly of Japan and St. Louis, at the American Art Galleries. The highest price was paid by C. H. Chandler, for "The Garden," by Harunobu. The second highest price was given by Mr. Chandler for a work by Kiyohiro, "At the River Side." R. Glendenning paid \$95 for a Harunobu, "The Procession"; Yamanaka & Co. paid \$100 for "The Toy Rabbit," also by Harunobu, and F. E. O. Kellogg paid \$70 for "The Two Crows," by Kyosai. Mr. Chandler paid \$55 for No. 22, by Kiyomasa, "The Little Cobbler," and \$75 for No. 49, a charming and delicate Harunobu. Howard Mansfield paid \$60 for No. 25, "The Flute Player," by Kiyomitsu; \$40 for No. 68, by

for \$230; No. 716, Shunsho's "The Umpire," which went to Mr. J. T. Spaulding for \$170; No. 787, "The Pleasure Party," by Shunmya, purchased by Oshima for \$250; No. 772, Eisho's "The Goldfish," depicting a tea house belle, which went to Dr. Duell for \$150; and Utomaro's "Brocade Robe," for which Mr. Howard Mansfield paid \$220.

Mr. J. T. Spaulding bought No. 818, Sharaku's "Actor's Portrait," for \$370, and Nos. 819 and 820, by the same artist, "The Actor Danjuro" and "Man With a Fan," for \$170 and \$180 respectively, and Bernet, as agent, paid \$110 for No. 837, "The Chrysanthemum Garden."

## Pictures for Low Prices

A sale of 68 old and modern paintings, the property of different owners and estates, at the American Art Galleries, Mon. eve. last brought a total of \$7,457; a Rico, "Venetian Garden," brought the highest price, going to Seaman, agent, for \$525. An old gray farm house, "Study at East Lyme, Conn.," by H. P. Smith, went to the same buyer for \$450, and Otto de Thoren's "Horses Turned Out to Pasture," sold to Bernet, agent, for \$510. An "Italian Landscape," by an unknown artist, went to Carl Schoen for \$210; "Judith," by Juana Romani, was bought by M. B. Bernstein for \$330 and the same buyer secured a Delpy, "Bords de Riviere," for \$150, and another, "Judith," by Benjamin Constant, said to be a portrait of Ada Rehan, for \$300.

## Italian Antique Sale

Italian antiques from the stock of Luigi Orselii, sold at the American Art Galleries,



GUESTS AT EMIL CARLSEN SMOKER

Given by William Macbeth Co. (Inc.), Feb. 9, at the Macbeth Galleries, in honor of Emil Carlsen

by Frederick W. Kost; and "Mountain Stream" by Cullen Yates, brilliantly colorful and fine in sentiment; Guy Wiggins' "Hills in April," atmospheric and poetic.

## The Carlsen Smoker

The reproduction of a flashlight photograph on this page, shows the guests at the enjoyable Smoker given by the Macbeth Galleries Feb. 9 last, in honor of Emil Carlsen, now exhibiting at the galleries. The veteran painter is seated in the centre of the second row. The guests are shown as by the following list:

Front Row (seated)—Thomas Russell, H. F. Waltman, LeRoy Ireland, Jonas Lie, W. Granville Smith, Hayley Lever, Albert Gross, Hamilton Easter Field, Bruce Crane, Henry Miller, Burr R. Brown, George Elmer Browne, Hobart Nichols, Robert G. McIntyre, Chauncey F. Ryder, Roy Brown, Albert Milch and John Levy. Second Row (seated)—Cullen Yates, J. Lowenhein, Dr. A. P. Cole, Dr. T. L. Bennett, Robert Vonnoh, Gardner Symons, Paul Schulze, Charles W. Eaton, August Franzen, Ben Foster, Emil Carlsen, Elliott Daingerfield, Douglas Volk, Paul Dougherty, William Sartain, W. J. Johnson, Edward Milch, William L. Carrigan and George S. Palmer. Third Row (standing)—Robert W. Macbeth, Dr. Allan MacRossie, Frederic Price, John Gellatly, F. J. Boston, R. C. Vose, Robert Henri, Dr. D. K. Campbell, E. Irving Cone, William R. Derrick, W. S. Robinson, E. H. Potthast, Frank H. Desch, Kenneth H. Miller, Henry R. Poore, William Ritschel, Frank T. Hutchens, Dr. Walter S. Perry, Edmund W. Greacen, W. G. Bowdoin, James B. Townsend, Arthur C. Goodwin, Frank S. Chase, Frank D. Fackenthal and Charles May. Fourth Row (standing)—Eugene Higgins, W. E. Schofield, Eugene E. Speicher, George W. Bellows, S. W. Frankel, Dines Carlsen, Robert Spencer, George M. Bruestle, Charles C. Curran, Eliot C. Clark, Ivan G. Olinsky, Henry B. Snell, George W. Sotter, Charles S. Band, Harold Somers, Alex. M. Hudnut, Peyton Boswell, Cecil Chichester, James G. Shepherd, Lester D. Boronda and F. Luis Mora.

fect in its way. Remarkable drawings and aquarelles by Delacroix, Daubigny, Dupré, Diaz, Th. Rousseau, and paintings by Meissonnier, Tassaert, Stevens and Ziem, must also be mentioned, as also a superb still-life by Philippe Rousseau, majestically carried out.

But it is the "impressionist" school which is most liberally represented in the collection. The pick is, without question, the "Bridge Over the Thames" by Monet. There are three very fine Pissarros, which might have been painted by Millet in an impressionist mood, entitled "La Causette," "La Neige sur la Route," and "Maisons à l'Entrée du Village." There are also in this galaxy a fine set of Sisleys, including several views of Moret and of the Moret Bridge, views of the Seine at Sévres and Billancourt, and of apple trees in blossom, as well as three vigorous landscapes by Guillaumin, who is, with Claude Monet one of the last survivors of the original impressionist painters. There are two of Lépine, "Banks of the Seine," and four fine Boudins, aquarelles by Meissonnier, paintings by Lebasque, Blanche and Besnard, 13 bronzes by Barye, a bust in clay by Houdon of the famous Cagliostro.

This most interesting collection will be sold on March 4-5 at the Galleries Georges Petit, under the auspices of MM. Laig-Dubreuil and Henri Baudoin, auctioneers, assisted by MM. Schoeller, Manheim, Marius Paulme and Lasquin.

Shunjo, "An Actor Beneath a Cherry Tree" and \$65 for No. 69, by the same artist, "The Awakened Beauty."

A Harunobu chuban print, "Warming the Sake by Maple Leaf Fire," went to Mr. Bosch-Reitz of the Metropolitan Museum for \$30. A fine "Actor Portrait" by Kiyomasa, No. 20, sold to K. Oshima for \$80; Robert Glendenning paid \$95 for No. 38, a chuban print by Harunobu, "Whispering," two girls talking together; No. 50, an unsigned chuban by Harunobu, "At the Window."

F. E. O. Kellogg, W. D. Stowell, George E. Fuller of Boston, H. H. Hall, Dr. A. B. Duell and E. O. Fuller were other buyers.

Totals of \$5,932.50 and \$3,185, respectively, were obtained at the second and third sessions, Feb. 11 and the grand total to Feb. 12 was \$12,655.

The high price of the sale was paid in the aft. when a print by Kaigetsuda entitled "The Beauty," sold to E. E. Miller for \$2,100.

The total of the fourth and final session, Feb. 12, was \$7,809, and for the entire sale of 981 numbers, \$20,474. The top price of the last session was \$610, paid by Mr. C. H. Chandler for Utomaro's "Reading a Letter," one of a series of "Ten Different Expressions of Women," who also secured No. 822, Sharaku's "Actor as a Woman," sometimes called "Woman in Red Kimono," for \$420, the third highest price. Dr. Arthur B. Duell, again a large buyer, paid \$450 for No. 812, a humorous pentaptych, by Utomaro, usually shown as one of atyotych "Housecleaning."

Other high prices were obtained for No. 702, "The Three Metropoli," by Shigenubo, secured by Yamanaka

brought at the first session, Tues. aft. last, \$10,485. A pair of Italian bronze candlesticks, Renaissance, were sold to S. F. Canavan for \$1,000, the highest price.

At the second session, Wed. aft., Feb. 16, the following were the more important sales:

No. 180, Florentine Intarsia ivory and walnut box; R. S. Canavan, \$310.  
No. 186, Spanish ivory crucifix; David Belasco, \$340.  
No. 195, Spanish carved, painted and gilt wood figure; W. R. Heart, \$280.

The total sales amounted to \$24,300, with a total for the first two days of \$34,782.50. (Sale concluded next week.)

## Rockwell Japanese Print Sale

The first session of the sale of the first half of the George T. Rockwell collection of Japanese prints at Walpole Galleries Wed. eve. last, Feb. 16, brought a total of only \$1,500. Hiroshige's "Gion Temple in Snow," finer than the copy which brought the record price last year, was secured by Mrs. G. T. Smith for \$105. His "Arashi Yama at the Rapids' Foot" went to Yamanaka for \$105 also. The same artist's "Twilight Moon Hyoguko Bridge," a first state, with margins, sold to Mrs. Lucy F. Brown for \$97, and his "Evening Cherries at Goten-yama" went to Rogers for \$57.50 while the same buyer also secured his "Shinabazu Pond" early, first state, impression for \$41. The results of the second session, Feb. 17, and the entire sale will be given next week.



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